Annotated Bibliography

Arnold, Dean E.

Barnett, William K., and John W. Hoopes (editors)
1995 The Emergence of Pottery: Technology and Innovation in Ancient Societies. Smithsonian Institution Press, Washington, D.C. [numerous chapters on the origins of ceramics around the world]

Baugh, Timothy G., and Frank W. Eddy

Bishop, Ronald L., and Frederick W. Lange (editors)

Breternitz, David, Arthur Rohn, and Elizabeth Morris

Brody, J. J.


2005 Mimbres Painted Pottery. Revised ed. School of American Research Press, Santa Fe, NM. [more on those famous wares]
Brunwig, Robert H., Jr., Bruce Bradley, and Susan M. Chandler (editors)

Butler, William B.

Charleston, Robert J. (editor)

Colton, Harold S., and Lyndon L. Hargrave

Dittert, Alfred E., Jr., and Fred Plog

Ellwood, Priscilla B.

2002 **Native American Ceramics of Eastern Colorado.** Natural History Inventory of Colorado No. 21. University of Colorado Museum, Boulder. [overview of most known whole & partial vessels]


Green, Louis A.
2010 **Layman’s Field Guide to Ancestral Puebloan Pottery: Northern San Juan/Mesa Verde Region.** Published by the author, Mountain Home, ID. [well-illustrated and diverse overview for the Four Corners area]
Griset, Suzanne (editor)

Hayes, Allan, and John Blom

Hill, David V.

2012 Variation in the Production of Ceramics by Athapaskans in the Western United States. In: From the Land of Ever Winter to the American Southwest, edited by Deni J. Seymour, pp. 225–240. University of Utah Press, Salt Lake City. [overview of ceramic production in a hunter-gatherer context focused on Apache and Navajo examples]

1991 Guidelines for Reporting Prehistoric Plains Ceramics. Southwestern Lore 57(1):9–29. [summary of ceramic traits to be described]

Kramer, Carol

Krause, Richard A.

2014 The Pottery Vessel from Site 5LA3189: A Possible Navajo Vessel from Southeastern Colorado. Plains Anthropologist 59(230): 182–199. [describes an unusual partial vessel and defines a new Front Range Ware]

Lindsey, Roche M., and Richard A. Krause
104. University of Utah Press, Salt Lake City. [describes and compares ceramics from the Barnes site in southeastern Colorado]

Lister, Robert H., and Florence C. Lister

Lucius, William A., and David A. Breternitz

Mack, Joanne M. (editor)

Madsen, David B.

Madsen, Rex E.
1977 Prehistoric Ceramics of the Fremont. *Museum of Northern Arizona Ceramic Series* No. 6, Flagstaff, AZ. [see Handout 4E]

Mills, Barbara J., and Patricia L. Crown (editors)
1995 *Ceramic Production in the American Southwest*. The University of Arizona Press, Tucson. [focus on production economics]

National Park Service
1984 *Maria: Indian Pottery Maker of San Ildefonso*. VHS video, 27 minutes. INTERpark, Cortez, CO. [illustrates coiling, scraping, painting, and firing methods]

1999 *Classic Maria Martinez: Native American Pottery Maker of San Ildefonso*. DVD movie, 27 minutes. INTERpark, Cortez, CO. [similar content to VHS tape above plus a 20 minute segment on Pablita Velarde, the noted Native American painter of Santa Clara Pueblo]
Native Child, Inc.

2007  **Mud: The Creation of Traditional Navajo Pottery.** DVD movie, 30 minutes. Native Child, Inc., Flagstaff, AZ. [partly subtitled; covers manufacture and design details from the Navajo potter’s perspective]

Neff, Hector (compiler)

2005  **Ceramics in Archaeology: Readings from *American Antiquity*, 1936–2002.** Reader Series No. 3. SAA Press, Washington, DC. [a compendium of articles on artifact analysis, lab methods, method and theory, and other topics on ceramics]

Oppelt, Norman T.


2002  **List of Southwestern Types and Wares.** Revised ed. Oppelt Publications, Greeley, CO. [annotated bibliography contains information on new types and most recent dating evidence]

2006  **Classification of Prehistoric Pottery of the Northern San Juan Region with Color Illustrations.** Self-published, Greeley, CO. [a good, up-to-date summary with accurate color photography]

Ortman, Scott

Orton, Clive, Paul Tyers, and Alan Vince
1993 Pottery and Archaeology. Cambridge Manuals in Archaeology. Cambridge University Press, New York. [general coverage using illustrated examples from European and classical sites]

Pierce, Christopher

Rice, Prudence M.

Rye, Owen S.

1981 Pottery Technology: Principles and Reconstruction. Taraxacum, Washington, DC. [presents data on making pottery with chapters on production, materials used, forming, and firing]

Schroeder, Albert H. (editor)
1982 Southwestern Ceramics: A Comparative Review. The Arizona Archaeologist No. 15, Phoenix, AZ. [has several relevant chapters]

Shepard, Anna O.

Sinopoli, Carla M.
1991 Approaches to Archaeological Ceramics. Plenum Press, New York. [good review, very readable for a technical treatment]

Skibo, James M., and Gary M. Feinman (editors)
1998 Pottery and People: A Dynamic Interaction. Foundations of Archaeological Inquiry series, University of Utah Press, Salt Lake City. [diverse range of papers include studies on the origins of production, style vs. meaning, and children’s roles]
Speakman, Robert J., and Hector Neff

Stanislawski, Michael B.

Sullivan, Alan P., III

Swink, Clint

Toll, H. Wolcott
2001 Making and Breaking Pots in the Chaco World. American Antiquity 66(1):56–78. [examines the manufacture and movement of various ceramics, such as Chuska gray ware]

Warren, A. Helene

Webb, Cynthia D.

Wedel, Waldo
1986 Central Plains Prehistory. University of Nebraska Press, Lincoln, NE. [includes pottery of the Republican River basin in northeastern Colorado; see illustrations in Handout 5D]
Wilson, C. Dean

Wilson, C. Dean, and Eric Blinman
1993 **Upper San Juan Region Pottery Typology.** Archaeology Notes 80. Museum of New Mexico, Office of Archaeological Studies, Santa Fe. [covers region from Durango to Pagosa Springs, south into New Mexico in the San Juan River basin]

Young, Lisa C., and Anne M. Nagrant

**Museum Displays of Whole & Partial Pots:**
Anasazi Heritage Center, Dolores [www.blm.gov/co/st/en/fo/ahc.html]
History Colorado Center, Denver [http://historycoloradocenter.org/exhibits/living-west/]
Edge of the Cedars State Park, Blanding, UT [www.utah.com/stateparks/edge_of_cedars.htm]
Fremont Indian State Park, Sevier, UT [www.utah.com/stateparks/fremont.htm]
Mesa Verde National Park [www.nps.gov/meve/planyourvisit/museum.htm]
Museum of Indian Arts & Culture, Santa Fe [www.miaclab.org/collections]
Nebraska History Museum, Lincoln [www.nebraskahistory.org/sites/mnh/index.htm]

**Other Very Useful Web Sites:**
ArchNet <http://ari.asu.edu/archnet/topical/Selected_Topics/Ceramics.php>
Pottery Southwest <www.unm.edu/~psw/index.html>
Glossary

**Bossing**: functional and, rarely, decorative plastic technique of creating raised lumps on the surface usually accomplished by pressing on slightly moist paste from interior surface; typically done to make lug handles near the rim.

**Burnishing**: see *Polishing*.

**Ceramic**: an inorganic, non-metallic solid processed by the action of heat [see *Kiln*] and subsequent cooling.

**Clay**: a fine-grained earthy material that develops plasticity and stickiness when mixed with water.

**Coil-and-scrape**: method of building and finishing a vessel by pinching coils together and scraping the surface with a tool to obliterate coil lines.

**Coil construction**: building a vessel wall with superimposed rolls of clay.

**Combing**: see *Scoring*.

**Conoidal**: vessel form with the appearance of an inverted cone, typical of Plains Woodland/Developmental period ceramic jars.

**Design field**: the vessel space on which a design is placed.

**Design layout**: conceptualizing the use of space and executing the design within that space on a vessel, e.g. in horizontal bands.

**Design pattern**: elements and/or motifs repeated on a vessel.

**Design style**: group of favored patterns; a way of decorating that develops in an area and is maintained through time (with variations).

**Element**: individual fragments of a design such as lines, circles, dots or triangles. In combination with other elements, these create a motif.
**False slip:** a film of clay particles on the surface of a vessel, produced by smoothing a wet, fine-textured clay. This brings the finer particles of clay to the surface of the vessel. Also called a float.

**Fire clouding:** discoloration by deposition of soot or local reduction of a vessel area. Fire clouds are common in prehistoric, primitively fired pottery because the draft of such firing is difficult to control.

**Float:** see *False slip.*

**Friable:** readily crumbled or brittle; a characteristic of some vessels in the mountains and plains.

**Fugitive paint:** any pigment applied to a ceramic surface after firing, resulting in a temporary decorative or slip-like appearance. Most commonly seen in the “fugitive red” vessels of the Ancestral Pueblo and Fremont ceramic traditions.

**Glaze:** any mineral paint that vitrifies (becomes glassy) upon firing. Southwestern glaze paints were usually used decoratively rather than as a total surface coating, and were typically lead-based such as in the Durango area ca. AD 575–930.

**Grog:** crushed sherds of pottery used as a temper for the manufacture of new vessels. More generally, modern potters outside the archaeological realm may define grog (a.k.a. *firesand* or *chamotte*) as any temper containing a high percentage of silica and alumina; see *Temper.*

**Grus:** partly decomposed rock, crumbly and, thus, more easily crushed for use as temper.

**Kiln:** an oven-like feature for processing contents at high temperatures; pottery kilns in the Four Corners area were slab-lined, rectangular pit features.

**Layout:** see *Design layout.*

**Leather hard:** the condition of a clay body or paste when it has become firm but not dry. A vessel in this state can be handled without deformation as clay is no longer plastic. It can be carved or incised without chipping because it still retains considerable moisture.
Modeling: directly shaping a mass of clay into a vessel or other item, e.g., a “pinch pot”, or using multiple patches of paste to build a vessel by slab accretion. The term also is used for a plastic decorative technique involving extensive finger manipulation of paste on the surface of a pot.

Motif: combination of elements, either two or more of the same elements (as in interlocking scrolls), or two different elements such as dots and lines creating pendant dots. See Handout 3 on elements and motifs.

Neutral atmosphere: a firing atmosphere with a reduced amount of oxygen available at the surface of the vessels, resulting in neutral gray/white/black surface color(s). The same color effect may be achieved by reducing total firing time.

Ochre: an iron-based paint composed of a pigment such as hematite or limonite mixed with clay, water, and perhaps an organic binder such as a plant extract.

Overfired: fired to or above a point at which warping, bloating and blistering of the clay body occur. Excessive temperatures or too rapid a firing can cause the defects. This term does not apply to vessels that exhibit color changes or defects due to over- or under-oxidation of the vessel.

Oxidizing atmosphere: a firing atmosphere that contains free oxygen and promotes oxidation of substances in clay, primarily carbonaceous material and iron compounds.

Oxidized pottery: pottery in which the constituents in the paste have taken up as much oxygen as they can. Colors of this pottery include white, buff, brown, orange or red depending on the type and amount of impurities in the clay. Iron compounds, for example, create the orange and red colors. Pottery that has had a short firing in direct contact with the gases formed in burning fuel is often incompletely oxidized. In this case, the interior of the vessel wall may contain unburned carbonaceous material. Limited areas of the vessel surface often show different degrees of oxidation from the effect of jets of gas from smoking fuel.

Paddle-and-anvil: method of finishing a coiled or modeled vessel by using an anvil (usually stone) and paddle (often made of wood or bone). The anvil stone is held on the inside of the vessel, and the paddle pressed against the outside to thin and shape the vessel, and/or to obliterate coils. Paddle-and-anvil vessels sometimes can be made thinner and larger than coil-and-scrape vessels.

Paste: the mixture of moistened clay and temper used to form the vessel.
**Pattern:** see *Design pattern*.

**Plastic decoration:** any finishing technique—not including use of paint—that involves the physical manipulation of the paste to create a design or to change the texture of a vessel, e.g., corrugation.

**Polish:** production of a luster on the surface of the vessel by rubbing the vessel with a polishing stone or similar implement; also called *burnishing*.

**Pottery:** ceramic wares—usually in the form of containers—made by potters; see *Ceramic*.

**Punctuation:** plastic decoration technique made by poking sharp-pointed objects into the surface, e.g., using a stick, awl or fingertip.

**Reduced pottery:** pottery in which the iron oxide is present in a lower state of oxidation. The color is gray, but not all gray pottery is reduced. It may be colored by unoxidized carbonaceous matter or by carbon deposited in firing. Pottery cannot be positively identified as reduced without firing tests, and there is no completely reducing atmosphere involved in the firing of pottery under primitive methods.

**Refiring test:** lab analysis that seeks to identify pottery constituents and original firing conditions by completely oxidizing potsherds in a controlled kiln environment.

**Residual clay:** a clay occurring in the same position as the parent rock from which it was formed, including both sedimentary and primary clays that have decomposed in place.

**Slab-and-accretion:** building a vessel by joining patches of paste (i.e., slabs) together, primarily with one’s fingers; may not involve the use of paddle-and-anvil finishing.

**Scoring:** plastic decoration technique made to uniformly change the exterior surface texture by dragging an object across/around the vessel, e.g., using a corn cob or a bundle of grass. Also called *combing*.
**Series**: a group of pottery types within a single ware in which each type bears a historical relationship to each other, including types that occur: 1) in the direct line of chronological development from an original or ancestral type to a later type, and 2) as collateral developments or variations of a particular type within a chronological development. An example of 1) is the sequence of Mancos, McElmo and Mesa Verde Black-on-white; and an example of 2) is Mesa Verde Black-on-white and its many variations.

**Slip**: a coating of fine clay applied over all or most of a vessel; usually contrasts in color with paste.

**Smudging**: a decorative technique involving the intentional sooting of polished vessel surface(s), such as the lustrous black pottery of San Ildefonso Pueblo. The technique requires the use of smoldering fuels such as manure or moist pine needles to engulf the vessels within the kiln in thick, sooty smoke.

**Style**: see *Design style*.

**Temper**: non-plastic material placed in the clay body to counteract excessive shrinkage and heat shock of ceramic bodies in drying and firing. The term can include material inherent in the clay body (self-tempered) as well as material that is added. It is an American archaeologist’s term similar to the potter’s term “grog.”

**Tradition**: a broad region of postulated origin, usually distinguished by material and technology attributes such as temper, paint, paste and slip clay; style also is involved, but to a lesser extent.

**Type**: group of pottery vessels that are alike in every important characteristic except (in Great Plains classifications) form.

**Type site**: a site in which a good representation of the described pottery has been found and its description published in full.

**Variety**: an informal level of pottery classification within a type, typically used for groups of vessels sharing a single distinctive attribute; e.g., a corrugated variety of the Uinta Gray type.

**Vessel form**: the morphology/appearance of the entire ceramic piece, e.g., olla or mug.

**Vessel shape**: the morphology of each part of a vessel (rim, base, etc.).
**Vitrification**: the formation of glassy material in a ceramic body.

**Ware**: a group of pottery types that have a majority of characteristics in common but that differ in other characteristics.

**Wash**: a very thin, watery slip.

**DEFINITIONS FROM:**

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